CITY COUNCIL ATLANTA, GEORGIA

2-01-97

AN ORDINANCE BY: ZONING COMMITTEE 02-0 -0051

AN ORDINANCE DESIGNATING THE WIMBISH HOUSE (A/K/A ATLANTA WOMAN'S CLUB), LOCATED AT 1150 PEACHTREE STREET, NE, LAND LOT 106, OF THE 17TH DISTRICT OF FULTON COUNTY, GEORGIA AND CERTAIN REAL PROPERTY ON WHICH IT IS LOCATED, TO THE OVERLAY ZONING DESIGNATION OF LANDMARK BUILDING OR SITE PURSUANT TO CHAPTER 20 OF THE ZONING ORDINANCE OF THE CITY OF ATLANTA AND REZONING FROM C4 (CENTRAL AREA COMMERCIAL RESIDENTIAL) TO C4/LBS (CENTRAL AREA COMMERCIAL RESIDENTIAL) TO REPEAL CONFLICTING LAWS; AND FOR OTHER PURPOSES

BE IT ORDAINED BY THE COUNCIL OF THE CITY OF ATLANTA, as follows:

SECTION 1. That the property known as the Wimbish House (a/k/a Atlanta Woman's Club), located at 1150 Peachtree Street, NE, Land Lot 106, of the 17th District of Fulton County, Georgia, and more fully described as Attachment "A-1" to this ordinance, which attachment is incorporated herein, met the criteria for Landmark Building or Site as set forth in the Nomination Resolution of the Urban Design Commission attached hereto as Attachment "B" and incorporated herein, and is hereby determined to be a Landmark Building or Site pursuant to Chapter 20 of the 1982 Zoning Ordinance of the City of Atlanta, as amended.

SECTION 2. That the 1982 Zoning Ordinance of the City of Atlanta, as amended, is hereby further amended by designating said property described in Attachment "A-1" to the overly zoning category "Landmark Building or Site" pursuant to Section 16-20.006 of the 1982 Zoning Ordinance of the City of Atlanta, as amended such that all parts of the site described by the metes and bounds description in Attachment "A-2" and any structures located thereon are so designated.

SECTION 3. That the 1982 Zoning Ordinance of the City of Atlanta, as amended, is hereby further amended so as to provide that the subject property bears, in addition to its C4 zoning classification, the overlay zoning designation "Landmark"

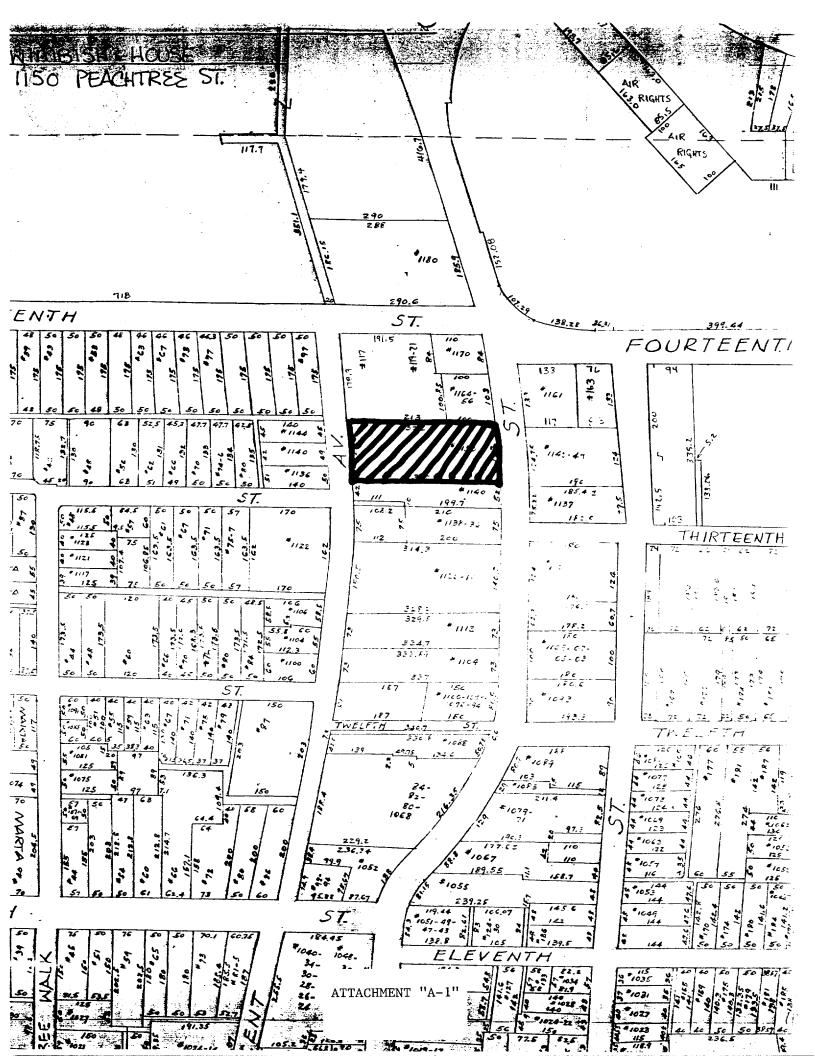
Building or Site", which designation should be officially abbreviated as "LBS" and shall immediately follow the abbreviation for the existing zoning classification. Said property is subject to all zoning regulations contained in the 1982 Zoning Ordinance of the City of Atlanta applicable to both the previously existing R4 and the general regulations governing Landmark Buildings or Sites contained in Chapter 20 of the 1982 Zoning Ordinance, as amended, as well as any other applicable laws and regulations.

SECTION 4. That all ordinances or parts of ordinances in conflict with this ordinance are repealed.

A true copy.

ADOPTED by the Council
APPROVED by the Mayor

MAR 04, 2002 MAR 12, 2002

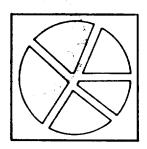


1150 Peachtree Street, N.E.

Legal Description

All that tract or parcel of land lying and being in the County of Fulton and State of Georgia, in the City of Atlanta, in land lot 106 of the 17th District of said State and County, being more particularly described as follows:

Beginning on the westerly side of Peachtree Street 187 feet southerly from the southwest corner of Peachtree and Fourteenth Streets at the south line of Thomas H. Pitts Co. Inc.; running thence west 322 feet, more or less, along said Pitts' south line to Crescent Ave; thence southerly along the easterly side of Crescent Avenue 123 feet, more or less, to the north line of Albert Howell, Jr., et al; thence east along said 322.3 feet, more or less, to Peachtree Street; thence northerly along the westerly side of Peachtree Street 123 feet to point of beginning, being improved property known as No. 1150 Peachtree St. N.E. (formerly No. 946), according to the present numbering of houses in the City of Atlanta.



ATLANTA URBAN DESIGN COMMISSION

ATLANTA CITY HALL 55 TRINITY AVENUE, SW SUITE 3400 ATLANTA, GEORGIA 30335-0331 (404) 330-6200

N-01-02

RESOLUTION

Whereas, the Executive Director of the Atlanta Urban Design Commission initiated the nomination process by mailing the appropriate Notice of Intent to Nominate to the property owner of the WIMBISH HOUSE (a/k/a Atlanta Woman's Club) pursuant to Subsection (b) of the City of Atlanta Code of Ordinances, Section 16-20.005 Nominations; and

Whereas, the Executive Director has caused to be conducted extensive research regarding this proposed nomination and has compiled a written report stating the findings and recommendations regarding the historic, architectural and cultural significance of said nomination pursuant to Subsection (d) of said code section, which report, Exhibit "A", is attached to this resolution and is hereby incorporated by this reference; and

Whereas, a public hearing was held by this Commission to consider said nomination after appropriate public notice was provided as required by Subsection (e) of said code section; and

Whereas, this Commission has reviewed and considered said designation report as well as all other testimony, documentation and other evidence presented to it, including the testimony of all interested members of the public and the property owner pursuant to Subsection (e) of said code section; and

Now therefore be it resolved by the Urban Design Commission of the City of Atlanta as follows:

Section 1. That the designation report prepared by the Executive Director of the Urban Design Commission is hereby adopted by this Commission and shall constitute the Findings of Fact upon which this nomination is based.

Section 2. That the Commission hereby determines that the Wimbish House (a/k/a Atlanta Woman's Club), a map of which delineating all boundaries is attached hereto as Exhibit "B", hereby incorporated by this reference, is architecturally, historically, and culturally significant and is hereby determined to be eligible for designation to the category of Landmark Building or Site (LBS) as meeting, at a minimum, the eligibility criteria set forth in Section 16-20.004(b)(1), specifically including subsections a., b., and c. of this code section. The Wimbish House (a/k/a Atlanta Woman's Club) is located at 1150 Peachtree Street, NW, in Land Lot 106 of the 17th District of Fulton County, Atlanta, Georgia.

Section 3. That the Commission hereby further determines that said Wimbish House (a/k/a Atlanta Woman's Club) meets the criteria set forth in Section 16-20.004(b)(2)a., specifically including those criteria in the following groups: Group I (3), Group II (1) (2) (4) (6) (7) (9) (10) (11), and Group III (1) (2) (3).

Section 4. That the Commission, having determined that the Wimbish House (a/k/a Atlanta Woman's Club) meets or exceeds the criteria as set forth herein, hereby nominates the Wimbish House (a/k/a Atlanta Woman's Club) to the category of Landmark Building or Site (LBS) pursuant to Section 16-20.005(e)(3).

Section 5. That the Commission hereby directs the Executive Director to transmit this resolution including all supporting documentation to the Chair of the Zoning Committee of the Atlanta City Council, to the Commissioner of the Department of Planning, Development and Neighborhood Conservation, and to notify by first class mail the owner of the Wimbish House (a/k/a Atlanta Woman's Club).

Approved and nominated by the Atlanta Urban Design Commission on November 14, 2001.

Spencer Tunnell, Chair

Atlanta Urban Design Commission

WIMBISH HOUSE
(Atlanta Woman's Club/"Petrus")
1150 Peachtree Street, NW
Fronting 123' on the west side
of Peachtree Street, NW
17th District, Land Lot 106
Fulton County, City of Atlanta
Existing Zoning: C-4

N-01-2
Proposed Designation:
Landmark BuildingExterior

Constructed: 1906

Additions: Banquet Hall (1921)

Lucille King Thomas Auditorium (1922)

Architect: Walter T. Downing

Architects for Both Additions: P. Thornton Marye and Barrett Alger

SITE SIGNIFICANCE\DESCRIPTION AND ANALYSIS

Occupying a broad city lot that runs between Peachtree Street and Crescent Avenue just south of Fourteenth Street, this site includes three significant and related structures. The first of these is the Wimbish House itself, designed about 1906 by W. T. Downing as a private residence. One of a surviving handful of Peachtree mansions, it is also an extremely important example of the architect's considerable talents as a "high-style" residential architect. It is a rare and late example of the Chateausque style and has been listed on the National Register of Historic Places as being of state-wide significance. Rebuilt to original specifications after a disastrous fire in 1990 (that destroyed the upper floors of the house), the house is largely intact and still contains some of the original Wimbish family furniture. The Wimbish House is an irreplaceable landmark in Midtown.

The other two structures relate to the Atlanta Woman's Club, which has used the site as its organizational headquarters since 1920. The original house was included in a master plan for the woman's club that was created and implemented in the early 1920s by the notable architectural partnership of P. Thornton Marye and Barrett Alger. Along with the main house, the Banquet Hall (1921) and the Lucille King Thomas Auditorium (1922) are significant not only for their architectural qualities but for their historic and cultural associations as well. The Woman's Club has been an institution in Atlanta for nearly one hundred years, with more than eighty of those years at this site, and although broad changes in our society have resulted in greatly reduced membership today, the city has incurred some very significant benefits from their activities here. That legacy is embodied in the Wimbish House site.

The Atlanta woman's club, because it had the most complete and commodious meeting facilities in the state owned by a woman's club, was able to lend leadership and support not only to its own membership, but other woman's clubs

throughout the city and state – such as the erstwhile Atlanta Federation of Woman's Clubs, and also the still surviving Georgia Federation of Woman's Clubs, neither of which federation ever had its own headquarters or meeting facility. Although the federations did not meet in convention every year in Atlanta, it was nonetheless the case that when they did meet in Atlanta, they could hold their conventions entirely on premises owned and operated by a woman's club, something they could not do in any other Georgia locale.

The site signifies not only the original elite residential neighborhood that once lined Peachtree Street, and the work of several notable Atlanta architects (who now have but dwindling extant samples visible today), but it also reflects the activities of an important social organization, which in its day was the largest and most influential organization of its type in the state.

THE SETTING: PEACHTREE STREET

Peachtree Street has been one of Atlanta's premiere addresses, first residential and then commercial, but the commercial development in the expanding central business district put pressure on the old elite residential sections that spread out due north of Five Points for many blocks. Growth northward along Peachtree Street resulted from the "push" of commercial expansions and the "pull" of new infrastructure developments on the north side of town. At one time largely rural, the area along Peachtree Street north of the late old city limits at Fifth Street began to be subdivided in the 1890s after a series of civic improvements were made in the area. These improvements, associated with the expositions held at the fair grounds (in what is now Piedmont Park) in 1887, 1889, and 1895, included the extension of Piedmont Avenue to the fairgrounds, the extension of West Peachtree to its northern intersection with Peachtree Street, the opening of Tenth and Fourteenth streets along with the intervening and adjacent side streets. Coupled with improved electric streetcar service that now ran as far as Brookwood, the development of Ansley Park in 1904 and the extension of the city limits to Fourteenth Street in the same year, the rapid settlement of Peachtree Street was a foregone conclusion, and this section of Peachtree, now in Midtown, entered its heyday as a residential thoroughfare.

The Wimbish house started its life in this section as a neighbor to some of the earliest residences. One of the first houses built along Peachtree north of Tenth in the early 1890s was that of noted Atlanta attorney Alexander Smith. Designed by W. T. Downing and featured in his 1897 portfolio, it was built in 1892 on the lot just to the north of the present Wimbish House. Other notable residences followed, especially after the turn of the century, such as the neo-classical house of Fleming DuBignon, designed by Willis F. Denny II and built in 1900 directly across the street from the Wimbish site.

THE FIRST OWNER: WILLIAM A. WIMBISH

William A. Wimbish was born in LaGrange, Georgia, in 1859. After graduating from Washington and Lee University, he practiced law in LaGrange until moving to Atlanta in 1884. In 1888, he moved to Columbus where he worked until returning to Atlanta about 1899. His law practice included representation of the lumber interests freight rate battles, as well as serving as special counsel for various railroads, including the Western and Atlantic. An Episcopalian, he was also a member of the national, state, and local bar associations, and the Capital City and the Piedmont Driving clubs.

In two transactions in September 1903, Wimbish bought a total of four city lots just south of Fourteenth Street, two fronting on Peachtree Street and two fronting on Crescent Avenue. He eliminated the alleyway between the lots, combining them into a single parcel that fronted one hundred feet along Peachtree Street. In early 1906 he obtained a building permit, with W. T. Downing listed as the architect of record. By 1907, Wimbish moved into his new home. By the 1910s, the section of Peachtree Street saw the beginning of denser residential developments, with residential apartments and apartment hotels under constructions at the intersections with Ponce de Leon, near Tenth Street, and at Pershing Point. Although many were high-priced living quarters, they spelled the end of the era of mansions along the avenue; many of the mansions, in fact, were being converted to multi-family and commercial use. In 1919 Wimbish sold his house to the Woman's Club for \$47,500 and moved to Washington, DC, where he died a few years later. Included in the sales were "tables, chairs, portieres, rugs, books, bookcases, bric-a-brac, fire sets, plants, swings, marble pedestal, consul (sic), and mirror." some of which remain in the house today.

THE ARCHITECTS: WALTER T. DOWNING

The architect Wimbish chose to design his new residence was one of Atlanta's most prominent residential architects of the period, Walter Thomas Downing. Born in Boston in 1865, Downing came to Atlanta with his widowed mother in 1881. He apprenticed with L. B. Wheeler, the noted architect of the Kimball House (1884-86) and the old Atlanta Constitution Building (1883-85). A brief partnership with Wheeler in 1889-90 ended when Wheeler left Atlanta. After 1890, Downing practiced alone except for a period between 1910 and 1914 when he collaborated with Bruce and Morgan on the Third National Bank Building (1911, refaced 1962), the Healey Building (1913) and a few other commercial projects. (Of these early projects, only the Healey Building still stands.)

Downing is mainly remembered for this residential designs, especially his interiors. Although he was influenced by Wheeler's eclectic and picturesque designs. Downing leaned more toward a classical expression of his art, at least in his earlier work. His portfolio Domestic Architecture appeared in 1897 and

Alexander Smith house mentioned earlier, these included many of Peachtree Street's most elegant residences. Most of the houses featured in the portfolio are gone; the Gay House on Currier Street and the Nicholson House on Piedmont are two significant exceptions. During the same period, he designed the Fine Arts Building for the Cotton States and International Exposition of 1895. It and the Woman's Building were the only two exposition buildings not designed in an unornamented commercial style; both buildings stood out among the exposition structures. Italian Renaissance in style, the Fine Arts Building was the 1895 exposition's only structure to be designed by a local architect and secured Downing's position as an important architect.

In the late nineteenth and early twentieth century. Downing experimented with a number of the revival styles then current -- Romanesque Revival in the Church of the Sacred Heart (1897); Tudor Revival in Ernest Woodruff's mansion (1902) in Inman Park; and Italian Renaissance Revival in Joel Hurt's mansion (1903), also in Inman Park. Other significant buildings from his career include Trinity Methodist Church (1911, demolished) and the Eiseman Building (1901-02, demolished), the facade of which was incorporated into the Five Points MARTA station in 1976. One of his final works was the First Presbyterian Church, completed in 1919, a few months following Downing's death from being struck by a car in Philadelphia.

THE ARCHITECTS: P. THORNTON MARYE

P. Thornton Marye was born in Alexandria, Virginia, in 1872. He entered the University of Virginia in 1889 and began his architectural career in Newport News, Virginia, in 1892. While working in Washington, DC., at turn of the century, Marye drew the plans for Atlanta's famed Terminal Station, which was under construction when Marye opened his offices in Atlanta in 1904.

After 1919, he headed a large organization, which planned and executed buildings throughout the southern states in a range of early twentieth century revival styles. Beginning with a partnership between Marye and Barrett Alger in 1920-21, the organization expanded with the addition of Richard W. Alger in 1922-25. In 1926, Barrett Alger was replaced by Oliver J. Vinour. It was the firm of Marye, Alger, & Vinour that designed the Fox Theatre and the AT&T Communications Building, both in 1929. From 1930-1935, Marye continued his practice in the city under partnership with Vinour, J. Nisbet Marye, and J. Warren Armistead, Jr. Marye died in 1935.

THE ARCHITECTURE: THE WIMBISH HOUSE

For all the variety exhibited in Downing's career, the Wimbish house is still a singular work. Its Chateauesque design sets it apart from virtually anything else done in the city at that time, by Downing or any other architect, and it remains an architectural landmark in the city.

The first use of the Chateauesque style in America is attributed to Richard Morris Hunt, who, inspired by the mid-nineteenth century revival in France of buildings in the chateau (or Francis I) style, used the style for William K. Vanderbilt's Fifth Avenue mansion in New York City in 1879. Drawing greatly from the 16th century French chateaux, the style reached its grandest expression in the magnificent "Biltmore" estate at Ashville, North Carolina, which was completed to Hunt's design in 1895. Relatively few of these American "chateaux" were ever built due to the inherent expense in the construction of the massive masonry walls and the complicated detailing required of the style. Nevertheless, until about 1910, the style appeared only occasionally in the high style architect-designed residences of the wealthy.

Downing's design for the Wimbish house was in many ways a very correct expression of the Chateauesque style. The steep pitch of the hipped roof, truncated by a flat roof deck with ornamental metal cresting and finials; the turret and short tower with their candle-snuffer roofs; steep, parapeted gables over wall dormers that extended all the way through the cornice line; and the thick, limestone walls in the main body of the Wimbish house are all typical elements of the style. Yet, mainly because of its relatively small scale (a little over 6,000 square feet on the main two floors), the Wimbish house lacks much of the graceful verticality that is noted in Hunt's earlier work as well as the elaborate decoration usually associated with the style.

THE SECOND OWNER: THE ATLANTA WOMAN'S CLUB

Organized on November 11, 1895, the Atlanta Woman's Club resulted from some of the women's activities at the 1895 Cotton States and International Exposition, where the General Federation of Women's Clubs, itself only a few years old, met in annual, national session. The Club's objectives, laid down by its founder and first president Mrs. William B. Thomas, were "three fold--social, literary, humanitarian," following the dictates and example of the national federation. The Atlanta Woman's Club held its first meetings on the fifth floor of the Grand Theatre but, in 1909, the Woman's Club bought the old Christian Science Church on Baker Street, which the organization used until its move to the Wimbish house in 1920.

The Woman's Club complex represents a major development of the culture and lifestyle of the Atlanta area and a major achievement by a woman's organization.

The aims of the women were multifaceted, ranging from support of schools, libraries, city beautification, citizenship, civic betterment, personal hygiene, and community welfare, to arts, especially theater. Indicative of their community interests was their role in the establishment of Atlanta's Municipal Market in the 1920s, which grew out of a curbside marketplace established to support local farmers during World War I.

The Atlanta Woman's Club reached its peak in the 1920s, when its membership numbered nearly 800. The club had provided inspiration on the state level for women's civic activities, spawning the foundation, along with the Elberton Sorosis, of the statewide Georgia Federation of Woman's Clubs, and organization, which still exists. The founder and first president of the Atlanta Woman's Club, Rebecca (Mrs. William B.) Lowe, went on to serve as the founding president of the Georgia Federation in 1896, and two years later as the president of the national federation. Mrs. Lowe served two terns as national president, which speaks well of her leadership.

Upon acquiring the Wimbish House, the Woman's Club hired architects P. Thornton Marye and Barrett Alger (the same who with Oliver Vinour later designed the Fox Theatre and the A. T. & T. Communications Building) to prepare a master plan for the site. That plan, fully implemented by 1925, included the clubhouse itself and the addition of an auditorium, banquet hall, and swimming pool, representing an investment in excess of a quarter million dollars. The banquet hall was added at a cost of approximately \$35,000 in 1921. The architects designed this structure sympathetically with the clubhouse. The Louis XV style of the hall and the use of similar materials help tie the two structures together. It was used for dinners, lunches, and other events in the Woman's Club's extensive programs and many prominent Atlanta women have either dined there or been a part of the Women's Club itself.

On April 17, 1922, the Lucille King Thomas Auditorium opened at a cost of \$110,000. Marye and Alger's original design for the auditorium was a Chateauesque creation that duplicated the wall dormers on the main house, but it was judged too expensive and a simpler design was completed. The Atlanta Journal proclaimed it "the South's most complete auditorium, gem-like in its beauty." The opening play was called "Democracy DeLuxe," and attracted many prominent Atlantans and Georgians, including Governor and Mrs. Thomas Hardwick and Mayor and Mrs. James L. Key. The opening represented "a monumental achievement," as it "surpasses in cost of erection and beauty every other women's club auditorium in the United States...(and) stands foremost as a conspicuous achievement of the club women.

The Thomas Auditorium, technically advanced for its day, was intended to be the "center for community drama in Atlanta. The seating arrangement in the orchestra and balconies was spacious, as were the aisles. The stage itself included footlights, a proscenium drop curtain, and all the other necessary equipment of the day. An interesting innovation was a movable curtain over the

center skylight that was remotely controlled to provide darkness whenever desired. This was done to make it.

...one of the most unique buildings in America in that it was built to serve a dual purpose--an auditorium where sunlight may penetrate and to be used when meetings, lectures, and the like are held, and a modern theatre when this desired.

This theatre, known for its excellent acoustics and its intimate scale, has been converted into a nightclub, depriving the city of one of its most notable stages. Also destroyed in this conversion was the swimming pool that had been installed, as part of the Marye and Alger master plan, in 1924 just to the south of the auditorium.

The Wimbish House-AWC complex represents a time when women's organizations sought "homes" for their activities rather than offices. It is no coincidence that the organization ran its affairs from a house, outfitted the house with a large kitchen and meeting space, nor that the whole of the complex was located in a residential, rather than a commercial, area. The intention was to have the home of the organization speak as an extension of woman's role - from the home of the individual to the home out in the community. The complete complex represents a period of high commitment of these women to community service, with many people helping to put much effort and capital into these structures. The theater, built as an auditorium large enough to hold statewide meetings, hosted summer stock productions and "Theater of the Stars" for decades. The swimming pool filled a neighborhood need until the 1960s, when it was closed and filled in. Over the years, the membership of the Woman's Club has dwindled considerably, standing at less than two hundred today. But the organization continues to work for local charities, especially those for women and children. The massive changes that have swept through Midtown since World War II have left sites such as the Wimbish Hose ripe targets for land speculation and most have succumbed to the pressures. In financial straits and in an effort to preserve its historic premises, the AWC leased out the theater and swimming pool area to Petrus in 1989, which ran a nightclub there for several years. The property continues to be leased out for special purposes. The untiring efforts of the women of the Atlanta Woman's Club have, against tremendous odds, helped to preserve for posterity one of the city's most unique architectural and historical landmarks.

CRITERIA

Group I (3)

Group II (1) (2) (4) (6) (7) (9) (10) (11)

Group III (1) (2) (3)

FINDINGS

The proposed nomination of the Wimbish House meets the above-referenced criteria as well as the minimum criteria for a Landmark Building or Site as set out in Section 16-20.004 of the Code of Ordinances of the City of Atlanta.

REFERENCES

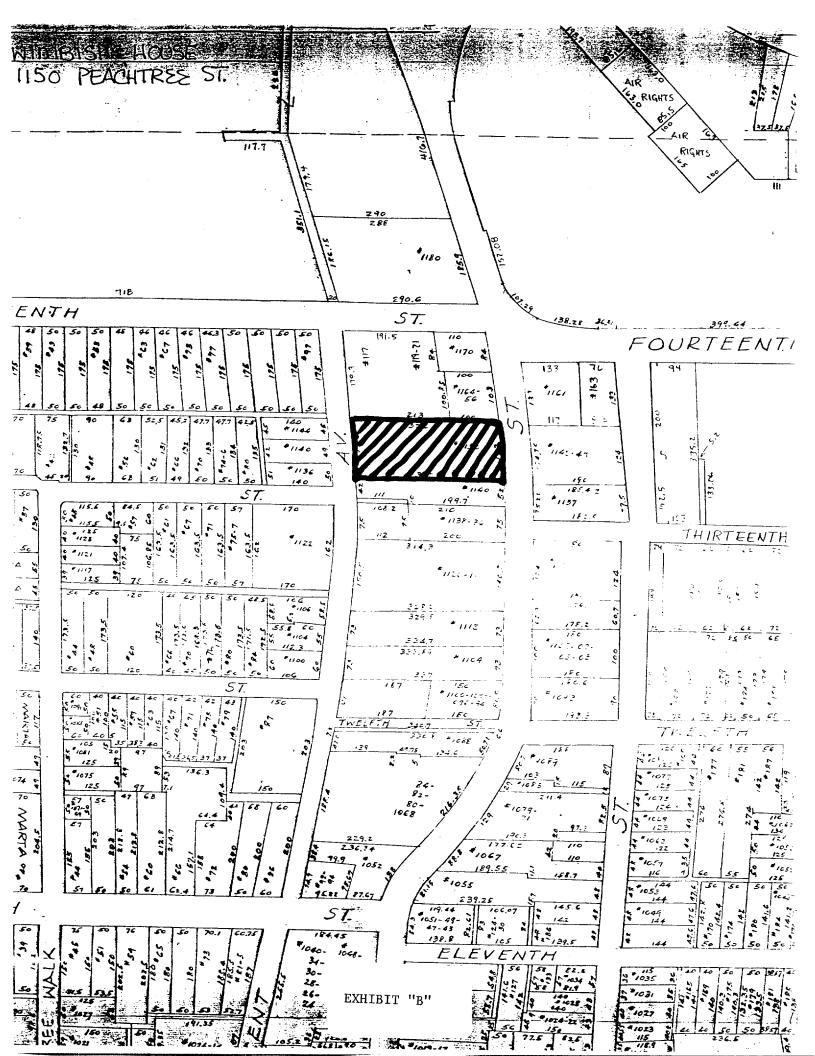
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Atlanta City Council

Regular Session

MULTIPLE 02-0-0051/Z-01-97; 02-0-0114/U-01-57 02-0-0115/U-01-58; 02-0-0116/U-01-59 ADOPT

YEAS: 15
NAYS: 0
ABSTENTIONS: 0
NOT VOTING: 1
EXCUSED: 0
ABSENT 0

| Y Y | Smith Starnes Young | Y Y | Archibong Fauver Shook | Y Y | Moore Martin Maddox | Y Y | Mitchell Norwood Willis |
|--------|---------------------------|--------|------------------------------|--------|---------------------------|--------|-------------------------------|
| Y | Winslow | Y | Muller | Y | Boazman | NV | Woolard |

| COUNCIL ACTION | Readings | □Consent □V Vote ☑RC Vote | CERTIFIED | | | MAR 0 4 2002 | ATLANTA COV COUR OR DESCRIPTION | (atter In Social | | | | MUNICIPAL CLERK | | MAYOR'S ACTION | | Murky Harren | | |
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| ling | | Committee | Date | Chair | Actions Fav, Adv, Held (see rev. side) Others | Members | | | Refer To | Committee | Date | Chair | Actions Fav, Adv, Held (see rev. side) | Members | | | | Refer To |
| First Reading Committee Date | Chair | Committee | 16 21 202 | 75 | Actions Fav, Adv, Held (see rev. side) | Mainbers | | Carlo Carlo | Rofor To | Committee | Date | Chair | Actions Fav, Adv, Held (see rev. side) | A makes | | | | Refer To |
| 02-0 -0051 | (Do Not Write Above This Line) | AN ORDINANCE BY: ZONING COMMITTEE Z- GI-97 | ESIGNATI | HOUSE (A/K/A ATLANTA WOMAN'S CLUB), LOCATED AT 1150 PEACHTREE STREET, NE, LAND LOT 106, OF THE 17 TH DISTRICT OF | FULTON COUNTY, GEORGIA AND CERTAIN REAL PROPERTY ON WHICH IT IS LOCATED, TO THE OVERLAY ZONING DESIGNATION OF | LANDMAKK BUILDING OK SITE FURSUAN I TO CHAPTER 20 OF THE ZONING ORDINANCE OF THE CITY OF ATLANTA AND REZONING | FROM C4 (CENTRAL AREA COMMERCIAL RESIDENTIAL) TO C4/LBS (CENTRAL AREA COMMERCIAL RESIDENTIAL/ LANDMARK | BUILDING OR SITE); TO REPEAL CONFLICT- ING LAWS, AND FOR OTHER PURPOSES | | | ADOPTED BY | MAR 0 4 2002 | COUNCIL | □ CONSENT REFER ☑ ☑ → CONSENT REFER | ☐ REGULAR REPORT REFER ☐ ADVERTISE & REFER ☐ 1st ADOPT 2nd READ & REFER | Date Referred $1/7/o_{\mathcal{J}}$ | Referred To: 3KB & gouing | |